

REVISED: 5/13/88

SHINING TIME STATION

EPISODE # 7
"AGREE TO DISAGREE"

SECOND DRAFT

BY ELLIS WEINER

From characters and series storyline
created by Britt Allcroft and
Rick Sigglekow

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EPISODE #7

(FADE IN)

(MAIN SET: MATT IS SEATED AT THE INFORMATION DESK, READING A LARGE FORMAT BOOK. BEAT, WHILE HE THOUGHTFULLY TURNS A PAGE. TANYA ENTERS FROM "THE STREET". THROUGHOUT, MATT REMAINS FOCUSED ON BOOK.)

TANYA

Hi, Matt. Have you missed me?

MATT

Nope. I'm reading this neat book.

TANYA

I was just at this party--and there was a guy there who did all these amazing things with balloons! He made animals out of them. And he made clothes for us to wear! Balloon clothes! Plus we played these great games. Come on, I'll show you.

MATT

No, thanks. I'm reading.

TANYA

LOOKING AROUND)

Where's Stacy?

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MATT

Somewhere. Shhh!

(TANYA MOVES "DOWN RIGHT," PEERS
TOWARD LOST AND FOUND. SHE CALLS
IDLY, IN SING-ALONG) *Sorry*

TANYA

Sta-cy. . . I'm here. . .

(MATT LOOKS UP AND STARTS READING
AGAIN.)

TANYA

Hel-lo? Anybody home?

TANYA LOOKS AROUND SET. SEES
SORRY WRONG DOOR, SHRUGS, GOES
OVER, OPENS IT.

TANYA

Stacy--?

(SFX: "SWINGLE SINGER--YPE. VOCAL
BACH SINGING)

MATT

(EYES STILL ON BOOK)

Tell those people I'm trying
to read!

TANYA

Sorry. Wrong door.

(SHE CLOSES IT, THEN COMES BACK TO
INFO DESK.)

TANYA (cont'd)

Come on, Matt. Let's do
something. With the balloons.

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MATT

I am doing something. I'm
reading.

(SFX: TELEPHONE RING)

STACY

(ENTERING)

I'll get it...! Hello?...

(SHE GROWS MORE ANXIOUS, FORMAL)

Yes, Mr. Wallace...

(SUDDEN DELIGHT)

It does? Oh, that's
wonderful! Yes, we have had
more passengers... Well, I've
really tried to make this the
best station on the Indian
Valley line...well thank you
very much, Mr. Wallace. I
sure will. Bye-bye.

(TURNS TO KIDS)

HA! That was my boss. He
says we're doing a great job
with the station, and to keep
up the good work. Say,
Tanya, those are terrific
balloons.

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TANYA

I got them at a party. They almost flew away while I was coming back here.

STACY

I guess you wouldn't have liked that...but think of what the balloon would have seen! Very slowly flying up over the countryside ...Imagine being up there with a balloon as it floats along...We would have no idea where we would come down! The whole world is spread out below, and everything is absolutely quiet...

(SFX: NOISY TRAIN ARRIVING)

STACY

Anyway, that's way up there. Down here, I'd better go see if anyone gets off the train.

(SHE EXITS TO PLATFORM)

TANYA

Come on, Matt. Let's think of something to do.

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MATT

I already thought of
something to do.

TANYA

What?

MATT

Reading!

SHE PICKS UP BOOK AND HOLDS IT IN
FRONT OF HIS FACE, A WALL. SHE
LOOKS EXASPERATED. SUDDENLY MR.
CONDUCTOR APPEARS RIGHT BETWEEN
THEM, STANDING ON INFO DESK.)

MR. CONDUCTOR

I wish you two would keep it
down. I've been trying to
sort out my library. But
With all your noise, I can't
even remember the alphabet!
What comes before A, anyway?

TANYA

That's silly, Mr.
Conductor. But Matt should
play with these balloons
with me. They're great!
Stacy says so too.

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MR. C.

Oh, balloons are
marvelous--they're like big
balls that keep wanting to
fly. But reading is
marvelous, too. I'll tell
you what; let Matt keep
reading, and I'll show you a
story about children and
balloons.

TANYA

How...?

MR. C.

Why, in one of my magic
bubbles. Ever see a balloon
fit inside a bubble? Watch
this.

(HE HOLDS OUT HAND. BUBBLE FORMS)
(CUT TO INSERT: FILM "COLORS OF
HOPE)
(CUT TO MAIN SET)

MR. C.

Isn't that a lovely story?
But remember, you could have
read it in a book too.

TANYA

But I liked it the way it
was.

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MR. C.

Precisely--just the way Matt
likes what he's doing right
now.

TANYA

Oh, Matt can read any
where. We don't come here
to read. We come here to
do stuff.

MR. C.

"Stuff"? Well, playing with
balloons is certainly one
kind of stuff. But so is
reading. Tanya, we all have
to appreciate that each of us
is different.

TANYA

Matt sure is different from
me.

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MR.C

That'll make your life
interesting, then, won't it?
Besides, sometimes being
different means that we can
help each other. Like a
knife and a fork--
(THESE APPEAR IN HIS HANDS)
They're different, but they
work quite nicely together.
Or, like Thomas and
Terrance.

TANYA

Who's Terrance?

MR.C.

Terrance the Tractor.
Thomas's new friend. They're
not at all like each other.
But they've just had a
splendid adventure
together--well, listen...

(HE BLOWS WHISTLE)
DISSOLVE TO THOMAS EPISODE # 13 --
THOMAS, TERRANCE, AND THE SNOW)
(DISSOLVE TO RESUME -- MAIN SET --
TANYA AND MR. C. AS BEFORE.)

} good episode

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MR. C.

So there you are. An engine
and a tractor can be
different, but still be
friends. If Matt wants to
read and you want to do
something else...well, that's
what happens between friends
sometimes.

(ANGLE ON PLATFORM ARCH -- AS MATT
GIVES A WAN NOD, STACY APPEARS,
COMING IN FROM PLATFORM. SHE
SPEAKS TO SOMEONE STILL OUT THERE,
WHOM WE CAN'T SEE.)

STACY

Just walk straight. You'll
be fine.

(SHE ENTERS AND SEES MATT, TANYA,
MR. C.)

STACY (cont'd)

Hi, kids.

AT PLATFORM ARCH: SCHEMER APPEARS
-- MORE OR LESS, SINCE HE CARRIES
A STACK OF CORRUGATED CARTONS AND
BOXES PILED UP OVER HIS HEAD. HE
STANDS UNEASILY, DOESN'T SEE MR. C.

MR. C. (CONT'D)

Oh dear. When Schemer says
Hi, I say good-bye!

(HE DISAPPEARS.)

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SCHEMER

Hey, Miss Jones, how about
it? I'm flying blind here.

(STACY GOES TO HIM, AND STEERS HIM
DOWN STEPS AND AROUND INFO DESK TO
ITS FRONT. SCHEMER LETS THE BOXES
DROP WITH A THUD, LOOKS AROUND.)

SCHEMER (cont'd)

Matt...Tanya... a pleasure,
as always.

TANYA

Hi Schemer. What are those
for?

SCHEMER

I had these left over from
refilling the vending
machines--candy and potato
chips and stuff. I thought,
Hey, maybe those two fine
kids wanna do something...
you know--creative with
them, during the times
they're not enjoying
themselves spending money in
my arcade. So here Go crazy.

(HE LEAVES.)

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TANYA

Thanks, Schemer!

(TO AMUSED STACY

Gee, that was nice of him.

STACY

I had to talk him into it.

He wanted to sell them to

me. That must be a good book

you've got there, Matt.

MATT

It's great. It's all about a

boy who rides a train that

goes all the way across the

country.

TANYA

That doesn't sound so great.

(ONE OF HER BALLOONS POPS. MATT
STOPS, ANGRY.)

MATT

Skip it.

STACY

(SEES THE TENSION: TO LIGHTEN)

Whoops. Little balloon

accident, there--

(MATT PUTS THE BOOK DOWN WITH A
SLAP, THEN CROSSES OVER TO THE
BOXES.)

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MATT

That's it. I'm going to
build a fort. Then I can get
some peace and quiet and do
whatever I want.

(HE GATHERS BOXES AND TAKES THEM
BACK TO ARCADE. TANYA WATCHES,
THEN STARTS WORDLESSLY COLLECTING
HER OWN.)

STACY

(PUZZLED)

What about you, Tanya want
to help him?

TANYA

I'm going to make my own
fort. You can play by
yourself and still have fun.

(SHE GATHERS BOXES AND MOVES
TOWARD LOST AND FOUND. STACY
FROWNS AT THIS, DOES A
HAVE-IT-YOUR-WAY TAKE AND TIPTOES
OUT.)

(ANGLE ON MATT -- HE MIGHT MAKE
HIS FORT BY STACKING THE BOXES
LIKE BLOCKS. DECIDES HE DOESN'T
LIKE THE ARRANGEMENT, KNOCKS THEM
DOWN, AND TRIES ANOTHER. HE LOOKS
A LITTLE FRUSTRATED...)

MATT

I'm going to need a hundred
boxes to make this wall big
enough.

(ANGLE ON TANYA -- SHE MIGHT MAKE
HERS BY UNFOLDING OR COLLAPSING

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THE BOXES INTO ODD-SHAPED PANELS,
AND ARRANGING THEM INTO WALLS.
BUT IT'S HARD TO GET THEM TO STAY
IN PLACE...)

TANYA

I like all the neat stuff
they have here. I can read
at home any time.

(ANGLE ON MATT -- HE'S STOPPED
STACKING BOXES IN FAVOR OF MAKING
A SIGN, DRAWING ON ONE OF THEIR
PANELS WITH A FELT TIP PEN IN
REPEATED, ANGRY LINES
(MISSPELLED?):

MATT

(READS ALOUD)

Private library. Keep out!

(ANGLE ON TANYA -- SHE DECIDES TO
MAKE A SIGN TOO (NOT HAVING SEEN
HIS, THOUGH). HERS, RATHER THAN
USE WORDS, USES PICTURES: SHE
TRACES HER HAND, WITH THE WORD
STOP UNDER IT.)

TANYA

There.

(SHE CROSSES TO JUKE BOX, LOOKS
BACK AT MATT, THEN PUTS IN NICKEL.)

TANYA (con't)

I'd like to hear some
music.

(CUT TO)
(INT.--"INTERIOR" OF JUKE BOX.
THE PUPPETS ARE IN PLACE,
INSTRUMENTS POISED, BUT BICKERING.)

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DIDI:

Come on you guys. What's
wrong with playing Surfin
Safari?

TITO

It doesn't swing, babe. The
tune is nowhere.

DIDI

Well you want to play Night
in Tunisia, and like, forget
it. Ick-o-rama.

GRACE

What do you guys want to
play?

TITO

No! Don't ask them, man--

TEX.

The Yellow Rose of Texas.
Prettiest song ever written.

REX

That's a lovely sentiment,
Tex.

TEX

Thank you, Rex.

REX

You're welcome, Tex.

*in an earlier
episode
they didn't
remember it*

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GRACE

Well, I want to play Ain't
Too Proud To Beg--

ALL THE OTHERS

Oh, no! Forget It! (ETC.)

(THE NICKEL DESCENDS, ALL FALL
SILENT.)

GRACE

The selection is Abilene.

(SIGHS FROM THE OTHERS.)

Come on. Once we start we'll
all feel better. One, and
two--

(SONG PLAYS. CUT BETWEEN BAND,
AND MATT AND TANYA BUILDING
FORTS. END THIS SEQUENCE ON
MATT:"SAFE" AT LAST WITHIN HIS
FORT. TANYA LEAPS UP TO STOMP
OVER TO HARRY'S OFFICE. EN ROUTE
SHE SPEAKS TO MATT, NOT LOOKING AT
HIM).

TANYA

I'm going to talk to my
Grandpa. You can't come.

MATT

I didn't say I wanted to.
I'm going to stay here and
read.

(SHE STOMPS THROUGH DOOR.)
(CUT TO: INT. HARRY'S OFFICE --
HARRY IS TINKERING WITH SOMETHING
AT WORK BENCH. TANYA MARCHES OVER
AND STANDS THERE, FUMING. HOLD

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FOR TWO BEATS. HARRY KEEPS EYES
ON WORK AS __)

HARRY

Something on your mind?

TANYA

Grandpa, Matt doesn't want
to play. He just wants to
sit there and read. But
I want to have fun with
these balloons!

HARRY

So what's the problem,
exactly?

TANYA

He doesn't want to do what I
want to do!

(HARRY PUTS TOOLS DOWN, TURNS,
FACES HER. INTERCUT WITH FOOTAGE
OF TRAIN, MOUNTAIN TRACKS, ETC.

HARRY

Did I ever tell you about my
1st time on the Mr. Cavalier
run? I was being transferred
to a different route, so they
asked me to break in the new
engineer for one trip. Well,
we pull out in the morning,
and right away I could tell
this new guy and me were like
oil and water. He starts to
talk. And talk. And you
know me--I don't talk unless
I have something to say. But
he just keeps gabbing, and I
can't stand it. The train's
running real smooth, the
rails shining in the sun up
ahead, and we're going
through this beautiful
countryside. But this
man...well, he's got what you
call a talky personality.
Twelve noon, and I've had
it. He's talking about his
wife's recipe for beef stew,

*dark
mist*

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and I'm ready to bust. I
want to say to him, "How'd
you ever get to be an
engineer, anyway. You talk a
lot of nonstop nonsense--it's
a disgrace!" And then we
make that big turn. And
there's mr. Cavalier: green
pine all the way up to the
snow, then the top of her so
white in the sun, so bright
against the blue sky you can
hardly look at it. And all
of a sudden I think: "Let
him talk. It's the big
things that are important.
The mountain, and the
train." ^{and} And pretty soon even
he shut up. Stayed quiet for
a good two hours.

(RESUME: ANGLE ON HARRY AND TANYA)

TANYA

I like that story.

]

explain

and — add
something
global & inspirational
(e.g. ^{say} passing through)

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HARRY

Yeah, well, I've been
thinking about maybe writing
down all my stories. Maybe
make a book out of 'em.

TANYA

That would be great! That
way people could read them
over and over.

HARRY

Do tell...

(AND HE GIVES HER A SLY LOOK.)
(CUT TO MAIN SET)
(MATT IS SITTING IN HIS
FORT--WALLED IN, UNSURE WHAT TO DO
NEXT. HE LOOKS GRUMPY.)
(SCHEMER ENTERS FROM STREET. HE
SEES MATT, REACTS, GOES UP TO FORT
AND PEERS IN AT HIM.)

SCHEMER

Are you kidding with all this?

MATT

Hi, Schemer.

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SCHEMER

We're trying to operate a
pleasant establishment here.

high class /

When they walk in here, we
want people to feel happy,
and wonderful, so they'll
say, "Hey, darling, let's put
a few bucks in this
attractive juke box and enjoy
some music before the next
train." But you're all boxed
in here like you're in jail
or something. It makes a bad
impression.

MATT

Tanya keeps wanting me to
play with her. But I just
want to read my book. So I
built this to be by myself.

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SCHEMER

(CHUCKLING)

O-ho, I hear ya, Matt-man.

So you and Tanya had a
little tiff, eh?

(CONFIDENTIAL)

I'll tell you what always
works for me, kid. Play
stupid, like you don't know
what she's upset about.
Drives the girls crazy!

MATT

I don't want to drive anybody
crazy.

SCHEMER

Oh, of course not! Listen
take my advice. Act stupid,
pretend you don't get it.

Pretty soon she'll be in
tears. So she doesn't talk
to you for a week. You'll
live. Meanwhile, that's how
you win an argument.

(HE PROCEEDS THROUGH PLATFORM
ARCH. MR. CONDUCTOR APPEARS.)

MR. C.

Advice from the master. Look
here, Matt. Just because
friends may disagree with
each other doesn't mean
they're not still friends,
you know.

MATT

But what do I do now?

MR. C.

Well, one thing to do is,
have a contest--a game, or a
race. It's a good way for
both of you to shake
yourselves up and get it out
of your system. Then you
can both look at the
disagreement in a fresh way.
Like when Thomas had that
race with Bertie. Remember
that? Who could forget it!
I certainly can't!

MATT

I don't know that story.

MR. C.

Splendid! Then you can't
forget it either.

re write

Sometimes
~~playing a game~~
with others
helps you
~~have a contest~~
When you ~~have a contest~~
concentrate hard on
~~what you are doing~~
you feel as
something

Sometimes when
you have an exciting
contest with or
game with some
someone else,
it can be fun
and can shake
you think
about them
in a different
way

MATT

That doesn't make sense.

MR. C.

It makes perfect sense. You
have to really know something
before you can forget it,
right? So if you never knew
it, you can't forget it!

Which means that the
people who have forgotten
the most, are the ones who
knew the most to begin
with! And therefore the
people with the worst
memories are actually the
smartest people in the
world! Anyway, where was
I? I've completely
forgotten.

good here

MATT

Thomas and Bertie.

MR. C.

Ah, yes. They met in the
spring--^{time}by the way, does
Tanya know this story?

MATT

I don't think so.

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MR. C.

Splendid. Then she can't
forget it, either. Look at
how much you two have in
common. Anyway, Thomas met
Bertie in the spring--

(HE BLOWS WHISTLE: STEAM EFFECT)
(CUT TO)
(THOMAS EPISODE # 14 -- THOMAS AND
BERTIE).
(DISSOLVE TO MAIN SET -- MATT IS
THAWING, BUT GRUDGINGLY.)

MR. C.

See what I mean? A little ^{friendly}
competition can be just the
ticket. Now Thomas and
Bertie are the best of
friends.

MATT

I want to be friends with
Tanya. It's just that I also
want to read.

MR. C.

I'm sure she'd like to read, ^{sometimes}
too. Perhaps she can't find ^{it is the right}
the proper book. ^{on the shelf}

(ANGLE ON DOOR TO HARRY'S OFFICE
-- TANYA EMERGES, THOUGHTFUL, BUT
STILL A LITTLE "MAD". SHE WANDERS
BACK TO ARCADE, AND SNEAKS A LOOK
OVER TOWARD MATT. BUT WHEN HE
LOOKS BACK, SHE QUICKLY TURNS
TOWARD THE NICKELODEON AND FEIGNS
IMMENSE INTEREST. HER TONE IS
ARTIFICIAL, FOR HIS BENEFIT.)

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TANYA

Hmm. I wonder what's in here
today.

(SHE GLANCE^S BACK AT MATT, SEES
HIM LOOKING AT HER, AND QUICKLY
TURNS AWAY, TOWARD THE MACHINE,
AND STARTS TURNING THE HANDLE.)

TANYA

Oh, this looks interesting.

(CUT TO)
(MUSICAL VIDEO-- STOCK FOOTAGE
VIDEO - FLEISCHER-DIFFERENT)
(CUT TO)
(MAIN SET -- STACY ENTERS FROM
PLATFORM, BRISK BUT CONCERNED.
MR. C. IS NOT VISIBLE.)

STACY

All right, Matt. Schemer
says you and Tanya had a big
argument. He's laughing
himself sick over it. Did
you?

MATT

(SHRUGS)

Each of us wanted to do
something different.

STACY

Is it all settled?

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MATT

(EMERGING FROM FORT)

Well, yeah. I don't know.
Sort of. Not really. No.
Why can't she want to do
what I want to do.

STACY

Matt, you know what my
grandmother used to say? "If
people were all the same,
they'd be less interesting
than potatoes." It's the
difference in people that we
like, and that makes life
exciting. Otherwise, being
with someone would be just
like looking in a mirror.
And that's only really fun
for about two minutes--even
if you do make funny faces.
Right?

great line

great

MATT

(LAUGHS)

I guess so.

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STACY

Besides, she's entitled to be
her as much as you're
entitled to be you. That's
what fairness is all about.

(SFX: BUS BEEPS)

STACY (con't)

(HASTENS TO TICKET BOOTH)

Sounds like the bus. Better
get ready for some
passengers!

(ANGLE ON SET: THE BALLOON MAN
ENTERS (WITH OTHER PASSENGERS)
TANYA SEES HIM AND RUNS OVER)

TANYA

It's him! It's the man with
the balloons from the party!

BALLOON MAN

Oh, here's Tanya. And who's
this?

TANYA

(GRUMPING)

My friend Matt. He isn't any
fun.

MATT

I am too!

BALLOON MAN

Whoa, kids...Say, I've got
just the thing for people who
are no fun, or for people who
are fun. Balloon boxing.

Interested?

(TANYA AD LIBS GLEEFUL AGREEMENT,
AS MAT ADMITS THAT IT SOUNDS OKAY)

BALLOON MAN

(INDICATES FORT)

Great. But one thing--we're
going to need some room. So
let's move these things out
of the way.

(EACH KID MOVES HIS/HER RESPECTIVE
FORT (IF NECESSARY). THE WAY THEY
DISMANTLE THE FORT REFLECTS THE
WAY THEY'RE WILLING TO RESOLVE
THEIR CONFLICT--TANYA MORE
QUICKLY, MATT MORE THOUGHTFULLY,
BUT BOTH DO IT.)

(INSERT: BALLOON MAN AD LIBS
BALLOON BOXING INSTRUCTION.)

(MATT AND TANYA BOX, AND QUICKLY
START LAUGHING. BY THE END OF THE
BOUT, THE GRUDGE IS BROKEN, THE
OLD FRIENDS RESTORED. UNDER THE
LAUGHTER, AS THEY COLLECT
THEMSELVES__)

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BALLOON MAN

It was a great fight. I wish
I could stay for a re-match
but I have a train to catch--

(BOOK CATCHES HIS EYE; PICKS IT UP)

Wait a minute. Is this The
Transcon Express? Who's
reading this?

MATT

I am.

BALLOON MAN

Isn't it great! Where are
you in it?

MATT

Where the magician gets on in
Springfield.

BALLOON MAN

--and makes the lady
disappear! This is one of my
favorite books.

(SFX: TRAIN WHISTLE, TRAIN
PULLING INTO STATION)

BALLOON MAN (con't)

(GIVES BOOK TO MATT)

Uh-oh! Time to run! See you
later, kids.

STACY

Where to, mister?

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BALLOON MAN

(WAVES TICKET AT HER)

Kansas City! But I have a
round-trip! Thanks! So long!

seems

(HE RUNS OUT TO PLATFORM AS KIDS
AD LIB BYE, THANKS, ETC.)

CONDUCTOR (O.S.)

All aboard!

(SFX: TRAIN STARTS UP, RECEDES IN
DISTANCE. A BEAT OF SILENCE.
TANYA LOOKS AT MATT, WHO HAS MOVED
TO BENCH AND OPENED BOOK. SHE
GOES OVER TO HIM.)
(ANGLE ON BENCH)

TANYA

That book sounds pretty good.

MATT

It's great.

(BEAT)

Want to read it with me?

TANYA

Sure!

(SETTLES BESIDE HIM)

MATT

See, this kid Jimmy was
hiding on this train when it
left the station--

(TANYA NODS, ENGROSSED. STACY
LEAVES THEM ALONE, AND STARTS
COLLECTING THE BOXES FROM THE
FORTS. A FEW MORE INTRODUCTORY
WORDS FROM MATT, THEN THEY OPEN
THE BOOK AND READ TOGETHER
SILENTLY, AS)
(MUSIC UP)

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(CLOSING CREDITS)
(FADE)

(SHE GOES OVER TO STATION HOUSE,
LOOKS UP AT IT.)

STACY

Mr. Conductor? Mr.

Conductor, could you come
down here, please?

(ANGLE ON SET: MR. C. APPEARS --
BEHIND HER, ON HANDRAIL OF STEPS
TO PLATFORM. HE MOTIONS FOR MATT
AND TANYA (WHO HAS WANDERED OVER)
TO BE QUIET. HE WATCHES STACY.)

STACY (CONT'D)

(eyes
still on station
house)

Mr. Conductor, come on.

Please? I'd like your help
with
something. (no reply;
snorts) Never here when
you need
him.

(SHE TURNS, SEES MR. C. WAVING
COYLY AT HER--)

MR. C.

You summoned me, Madam?

(-- AND SHRIEKS IN FRIGHT. MATT
AND TANYA BOTH START, AND LAUGH.)

(STACY COLLECTS HERSELF, SEES THEM
LAUGHING, AND STARTS TO SMILE
TOO. SHE MOTIONS TO THE KIDS.)

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STACY

Come on, you two. Friends
again?

(MATT AND TANYA LOOK AT EACH OTHER
ACROSS THE ROOM -- AND HESITATE.)
(STACY LOOKS EXASPERATED, TURNS TO
MR. C.)

STACY

Will you please talk to them?

MR. C.

I tried talking. I think
something else may be called
for.

STACY

Like what?

MR. C.

I was rather thinking along
the lines of a gigantic
pair of
trousers.

STACY

Ha ha. Come on. Mr.
Conductor, you know
me. Everything I say
is
serious.

(HE MAKES A MOTION, OR WHATEVER
INITIATES MAGIC, AND --- MATT AND
TANYA ARE SUDDENLY YOKED TOGETHER
IN A GIANT PAIR OF PANTS. MATT IS
SURPRISED, TANYA IS MAD.)

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TANYA

Hey! Let me out!

MR. C.

I know they're a bit ample.

But we can take in the
waist,
and bring the cuffs up.

TANYA

You did this!

(SHE STARTS TO CHARGE HIM -- AND
DRAGS MATT WITH HER. BOTH GO
TUMBLING, THRASH AROUND IN THE
MATERIAL, FINALLY COME TO THE
SURFACE. STACY IS LAUGHING. THE
KIDS CATCH THEIR BREATH. MR. C.
WAVES FROM NEARBY.)

MATT
(To Tanya)

Okay, hold it. Let's count
to three, and then both go
in that
direction. Ready?

MR. C.

Of course the marvelous thing
about these pants is that
you can
grow into them.

TANYA

Ready!

MATT

One...two...

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TANYA

--three!

(THE KIDS GO CHARGING AT MR. C.,
WHO VANISHES AT THE LAST SECOND.
THE KIDS GO SPRAWLING -- AND BOTH
START LAUGHING.)

STACY
(laughing)

Up! Get up! You can still
catch him!

MR. C.

Anything is possible, with
the power of co-operation.

(THE KIDS GET UP AND PREPARE TO
CHARGE. MR. CONDUCTOR IS
POSITIONED BETWEEN THEM AND STACY)

MATT

Ready? CHARRRRGE!

(THEY CHARGE MR. C --)

MR. C.

Ta -ta for now, all!

(--AND DISAPPEARS. THEY RUN INTO
STACY, WHO CATCHES THEM. ALL GO
DOWN IN A HEAP. THEY CATCH THEIR
BREATH: THE KIDS ARE ON THEIR
KNEES.)

STACY

Probably the one good thing
about a ^{disagreement} fight is that it's

so much
fun to make up.

Right?

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(MATT HESITATES. STACY GIVES HIM
A GIGANTIC NUDGE WITH HER ELBOW.
HE SMILES.)

MATT

Right.

STACY

Right?

(TANYA LOOKS CROSS -- THEN BREAKS
INTO A SMILE AND NODS.)

TANYA

Right!

(THE KIDS SHYLY HUG. STACY PULLS
THEM LIGHTLY APART AND POINTS TO--)
(SCHEMER WALKING COCKILY IN FROM
THE PLATFORM.)
(STACY AND KIDS SCRAMBLE UP,
HIDING THE PANTS ON THE FLOOR
BEHIND THEM. WE CAN'T SEE THE
PANTS, AND NEITHER CAN SCHEMER, HE
EYES THE THREE SUSPICIOUSLY).

SCHEMER

What. Something's going on.

Give.

STACY

Oh, nothing, Schemer. Just
some new pants. In the
latest
style. We thought you
might want to buy a pair.

SCHEMER

No way, Stace. I get my
clothes wholesale downtown.

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MATT

Aunt Stacy, we could give
them to Schemer as a
present.
For free.

TANYA

As long as he promises to try
them on for us.

STACY

Can't beat that, Schemer.

SCHEMER

Yeah. Why not? Sure. Let's
take a look.

(THE THREE, GIGGLING, SPLIT APART
TO REVEAL -- NOTHING. THE PANTS
HAVE DISAPPEARED)

STACY

They were just here!

SCHEMER

Hey. I'm a busy man, Stacy.

I don't need "jokes", okay?

(HE WALKS OFF. STACY AND THE KIDS
START A PUZZLED SEARCH ALL OVER
THE STATION, UNDER --)

CLOSING CREDITS